

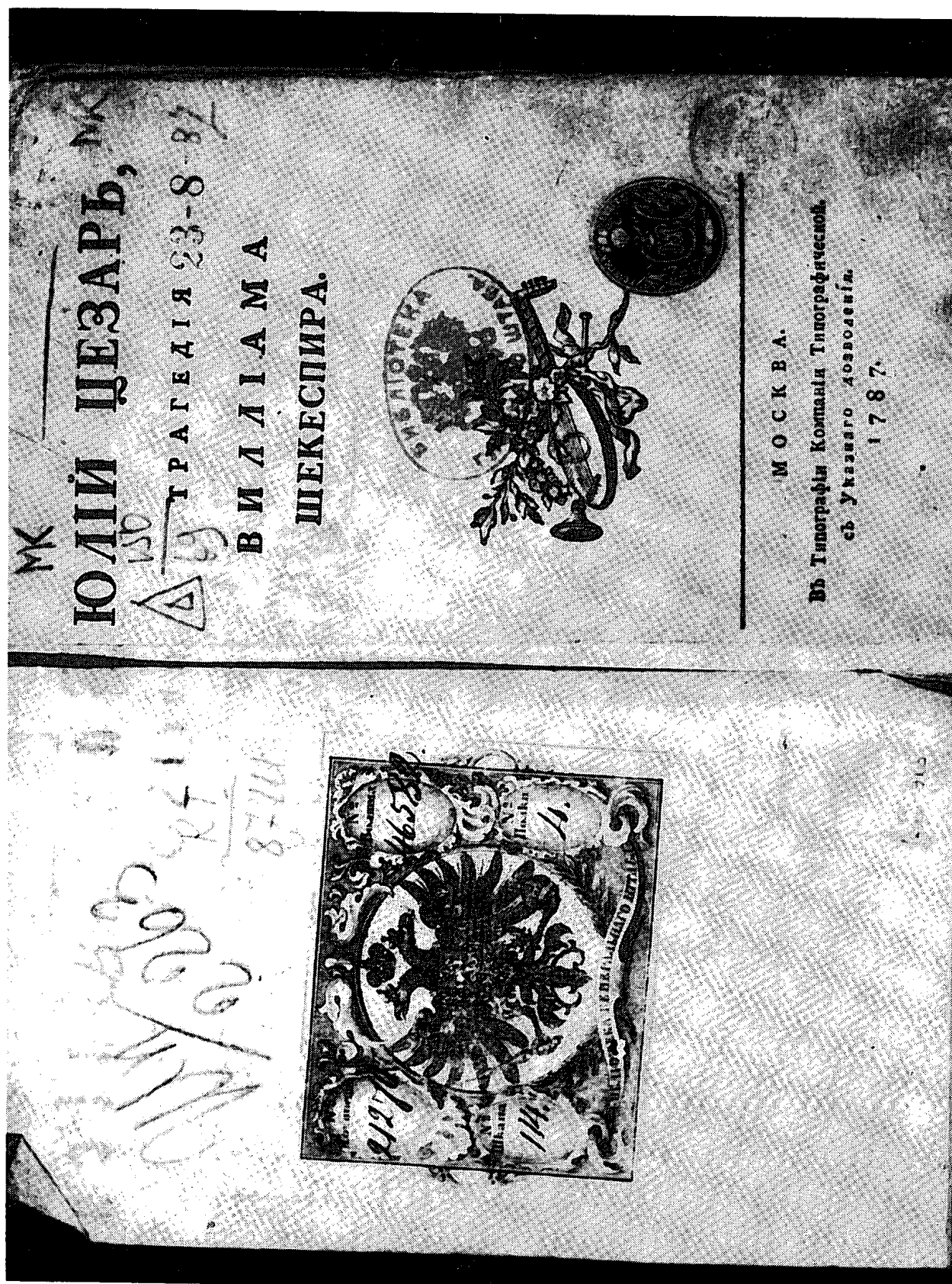


The Title Page of *Le Théâtre anglois*  
(t. 1, 1746)



*N. M. Karamzin*

The Portrait N. M. Karamzin (1766—1826)



Spread of Karamzin's translation of *Julius Caesar* (Moscow, 1787)

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ІСТОРИЧЕСКИХЪ,  
ГЕНЕАЛОГИЧЕСКИХЪ И ГЕОГРАФИЧЕСКИХЪ  
**ПРИМѢЧАНІИ**  
НА ВѢДОМОСТИ  
ЧАСТЬ LXXVIII.

ВЪ САНКТПЕТЕРБУРГѢ, СЕНТЯБРЯ 30 ДНЯ, 1731 ГОДА.\*

ПЕРЕВОДЪ LXI РАЗГОВОРА ИЗЪ I ЧАСТИ СПЕКТАТОРА.

**Г**осподинъ Гонимкомбъ, мой пріятель есть такой же задумчивый и молчаливый человекъ, которые всегда весьма о иныхъ вещахъ думаютъ, нежели о которыхъ въ ихъ компаніи говорятъ. Вчера въ вечеру не много поранѣе нашего вечерняго собранія, гуляли мы вмѣстѣ въ саду Зоммерзетскаго двора, гдѣ онъ не болѣе времени такъ чрезвычайнаго вида нашолъ, что онъ поднавъ его нѣкоторому своему пріятелю, который до нихъ охотникъ, подарить хотѣлъ. Вскорѣ по томъ остановился я вдругъ и оборотился лицомъ на западъ, что я обыкновенно дѣлаю, когда знать хочу, который по полудни часъ. Онъ узнавъ мое намереніе, вынулъ карманные свои часы, и сказалъ мнѣ, что мы еще съ полчетверти часа гулять можемъ. По томъ пошли мы далѣе гулять, но я въ великій ужасъ пришолъ увидѣвъ что онъ свои карманные часы всею силою въ рѣку Темзу бросилъ, а на противъ того поднявши кремень не показывая на лицѣ никакого особеннаго знака въ карманъ положилъ. Хотя я весьма не люблю много оворить, или про кого худыя вѣсти сказывать, а особливо что тѣ вѣсти весьма не потребны, которые очюнь поздно приходятъ, и тако то погрѣшеніе, въ которое онъ впалъ, ему открытъ не желалъ бы, но довольствовался бы единымъ размышленіемъ о такихъ задумчивыхъ людехъ; однакожъ принужденъ я сѣ въ нашихъ примѣчаніяхъ истолковать. Сѣ учинилъ я наиболше для того, что сѣ погрѣшеніе многими разумными людьми весьма вредительно, и подаетъ поводъ къ Латинской пословицѣ, которая сего разумѣнія есть: Нѣтъ такого человека, въ которомъ бы никакой глупости не было. (\*) Я не сомнѣваюсь что мои читатели тотчасъ примѣтятъ могутъ, что я

§ § §

разность

(\*) Nullum magnum ingenium sine mixtura dementiz. Seneca de tranquill. animi: cap. 15.

\* The Historical, Genealogical and Geographical Comments on the St. Petersburg News : Part LXXVIII. September 30th, 1731.

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разность дѣлаю между задумчивымъ человѣкомъ, понеже его мысль  
 ными вещами объята, и между неосторожнымъ, который ни о чемъ  
 не помышляетъ. Сии весьма того не заслужилъ, чтобы намъ о немъ  
 разсуждать; на противъ же того кажется мнѣ что задумчивость  
 первого къ той или другой изъ объявленныхъ причинъ привести можно.  
 Я разумѣю сѣ, что его мысль къ одному какомунибудь знанію, на  
 примѣръ къ математическому или къ медицинскому весьма прилѣпилась;  
 или что онъ великими страстями, яко страхомъ, гнѣвомъ, любовію  
 объята есть, которые его къ какомунибудь отсутствующей вещи  
 привлекаютъ; или что отъ природныя его живности толь многія по-  
 мысленія въ немъ происходятъ, что ему ни при которомъ изъ оныхъ  
 остаться не возможно. И тако ни что непорочно мысли такого  
 человѣка быть не можетъ, для того что компанія въ которой онъ  
 находится, и при томъ обрѣтающіяся обстоятельства съ нимъ почти  
 никогда не согласуются. На примѣръ ежели бы кто подумалъ что онъ  
 какомунибудь присутствующей изрѣдней женщинѣ удивляется, то  
 можно тогда смѣло обзакладываться, что онъ надъ рѣшеніемъ который  
 нибудь Эвклидовы задачи мучится; или когдабы кто помыслилъ что  
 онъ Голландскія вѣдомости читаетъ, то можно надѣяться, что онъ  
 въ нѣ поры съ своихъ бесѣдокъ маковки долон снимаетъ и опять на  
 верхъ ставитъ.

Хотя я теперь сѣю слабость и осмѣиваю, однакожь принужденъ  
 праведно признаться, что я оной самъ подтвержденъ былъ, и чтобы  
 отъ нея свободиться воспріалъ твердое намѣреніе отъ всего что вижу  
 или слышу ничто полезное выбирать. Когда бы намъ можно было при-  
 выкнуть, о всемъ томъ что мы нашими чувствіями понимаемъ, при-  
 лѣжно размышлять, то ни чего бы во свѣтѣ небыло отъ чего бы мы  
 какой ни будь пользы получить не могли. На примѣръ слѣды здраваго  
 разума, и знаки злѣвовоспитаннаго ума, которые изъ разговоровъ не-  
 вѣжливаго мужика видѣть можно, столько мнѣ нынѣ удовольствія по-  
 даютъ, какъ изрѣднѣвшая рѣчь пресовершеннѣшаго рѣтора: и я при  
 смотреніи куколныхъ игоръ или оперы съ такимъ же вниманіемъ быть  
 могу, какъ при показаніи преізрадныхъ Гамлетовыхъ и Отеллоновыхъ до-  
 медіи. Я и самъ всегда во всѣхъ компаніяхъ, въ которыхъ нахожуся, иг-  
 граю; ибо хотя я не много или весьма ничего не говорю, однакожь при  
 всемъ, что говорится, знакъ пріятнаго слушанія показываю, также и  
 покиванію головы, что я кромѣ того гдѣ мое соизволеніе показать  
 надобно, никогда не дѣлаю, довольно видѣть можно, что я моею мыслию  
 тутъ же присутствую. Но мой пріятель Генейкомбъ весьма много со-  
 стоитъ, ибо хотя онъ злѣо разуменъ, однакожь по всякъ день  
 сто вещей дѣлаетъ и говоритъ, о которыхъ онъ потомъ самъ при-  
 знавается, что они непристойны и безъ всякаго намѣренія были. За  
 нѣсколько дней случилось мнѣ въ нѣкоторый кафениный домъ прийти,  
 гдѣ я его посреди великаго множества людей сползаго нашолъ, съ  
 которыми

...and I can make a shift to command my attention at a *Puppet-show* or  
 an *Opera* as well as at *Hamlet* or *Othello*.

## Shakespeare in Russia : 1731-1786

—From Equivocal Reference to *Hamlet* Through the First Translation of  
*Julius Caesar*—

Okabe Shoichi

### 1. The Making of the *St. Petersburg 'Vedomosti'* (News) and its '*Primechaniya*' (Comments)

With the decree of Peter the Great (1672-1725), dated December 15, 1702, the first official newspaper in Russia entitled *Vedomosti Moskovskie* (the *Moscow News*) or *Rossiiskie Vedomosti* (the *Russian News*) was published for the purpose of informing a circle of government high officials and elite merchants with foreign as well as inland news. (1)

The *Vedomosti* carried "Information of war and of other matters worthy of knowledge and records which have happened in Moscow Kingdom and in other neighboring countries." (2)

N. A. Dobrolyubov (1836-61), revolutionary democrat, said, "In the *Vedomosti* the Russians saw for the first time the nationwide news of the events of war and politics." (3)

The first issue of the *Vedomosti* (dated December 17, 1702) was lost, but it was supposedly something of a four-paged octavo pamphlet with each page packed with 27 lines. (4)

The extant copy of the earliest issue of the *Vedomosti* is dated January 2, 1703, and this issue carried the news that follows :

"By the order of His Majesty the schools in Moscow increased in number, and 45 students finished the course in dialectics, and they are now attending the course in philosophy." "In Mathematics and Navigation

1. L. E. Tamarinova, *Istoriya Russkoi Literatury v Zhurnariskiti XVII Vaka*. 1974, s, 15-16. & P. N. Verkov, *Istoriya Russkoi Zhurnalistiki XVIII Veka*, 1952, s. 38-43.
2. Shoichi Okabe, "Shakespeare in Russia-In Search of *Hamlet*-" *Transactions* (kanazawa Univ. Faculty of Humanities) vol. 7 (1987), p. 7, fn. 22.
3. N. A. Dobrolyubov, *Pornoe Sobranie Sochinenii*, v 6-ti tomakh, t. 1, M., 1934, s. 228.
4. Takako & Toshiyuki Akizuki, "The First Printed Russian Newspaper, '*Vedomosti*,'" *Slavic Studies*, Nr. 32 (1985), p. 54-5.

School,” the news continues, “more than 300 students learn and enjoy the fruits of science.”

The column for “Report from Persia,” runs: “The Tsar of India made a present of elephants and other rarities to our great kingdom.” (5)

This piece of news is expressive of the Russian’s pride for their enlightenment and pre-eminence in international relations.

Peter the Great took active care and part in the editing and publication of the *Vedomosti*. He looked over the correspondences, selected materials and corrected the proof. He ordered his staffs, Men’shkov and others, to participate in the making of the paper. He even planned the format of the *Vedomosti*.(6)

With the death of Peter the Great the *Moscow News* (*Vedomosti Moskovskie*) saw its last issue in Nr. 4 for 1727, and then it was entrusted to the Academy of Sciences, the founder and spiritual father of which had been Peter the Great, and the Academy was founded in 1725 soon after the death of the emperor. (7)

The *St. Petersburg Vedomosti*, saw its first issue on January 2 in 1728. Starting with the first issue of the *Vedomosti*, F. G. Miller (1705-83), editor, of the *St. Petersburg Vedomosti*, managed to append “a historical, genealogical and geographical *Comments*” to the *Vedomosti*.

The full Russian title of the *Comments* was *Istoricheskie, Genealogicheskie i Geograficheskie Primechaniya v Vedomostyakh* (8) [the *Historical, Genealogical and Geographical Comments on the St Petersburg News*] (9) : [Hereafter the *Comments*]

The purpose of the *Comments* was at first to publish explicatory material and factual information to supplement the *Vedomosti*, keeping

5. Tamarinova, *op. cit.*, p. 16.

6. *Ibid.*, p. 19.

7. Alexander Vuchinich, *Empire of Knowledge : The Academy of Sciences of the USSR (1917-1970)*, 1984, p. 6.

8. Yu. D. Levin, “O Pervom Upominanii P’es Shekspira v Russkoi Pechati,” in Yu. D. Levin, *Vospriyatie Angliiskoi Literatury v Rossii* (first appeared in *Russkaya, Literatura*, 1965, ss. 196-198) 1990, s. 254.

9. Yu. D. Levin, “Shakespeare and Russian Literature : Nineteenth-Century Attitudes,” *Oxford Slavonic Papers*, 1986, p. 119.

ВЪ ДОМОУ ПИ  
 Мошопиаско Сиртиса  
 Въ нѣтъшнемъ Оуѣвѣ Сиртиса Де-  
 кабря Въ дѣхъ Пѣвѣннѣ Сиртиса  
 нашѣ, Есѣ Црское пресѣтлоѣ  
 Величество Сиртиса Величество Сиртиса  
 храброуеиственное Мошопиаско  
 Вѣнсто) пресѣтно побѣдѣншаѣ  
 на раныхъ мѣстахъ, и мноѣе  
 грады. Кѣтпи и мызы Есѣ сѣпѣ-  
 стошнѣхъ, Вѣ полонѣ Оффѣерсо

The First Page of The Earliest Issue of The  
*Vedomosti* (1703, Jan. 2)



shy of “opinions and judgments which would suit other papers,” (10) but the temper of the day demanded enlightenment and education in morals, and from 1731 G. F. Miller(1705—83), the editor, altered the editorial principle for the *Comments*, and announed that he would append instances of instructive opinions.” (11)

In due course of time the *Comments* gradually grew up into a full-fledged journal on its own right. (12)

## 2. The first Appearance of Shakespeare's Work in Russia -Dramas of *Hamlet* and *Othello*-

The first equivocal mention of two of Shakespeare's works had appeared in 1731 in the article which was published in the *Comments on the St. Petersburg News*.

The article in the *Comments* (1731) was an essay, the subtitle of which was “Translation from LXI Conversation from The First Part of the *Spectator*.” (13)

The essay [Nr. 61 in the Russian *Zritel*] was entitled “On distraction” (in Russian translation “absent-mindedness”) (13), and the original article incidentally was written by Eustace Budgell (1686-1737), member of Addison's club and his cousin. (14)

10. *Primechaniya*, 1729, ch. 1, 4, Genv. s. 2. In Yu. D. Levin, “Angliiskaya Prosvetitel'skaya Zhurnalistika v Russkoi Literature XVII Veka,” in his book of collected articles mentioned above in fn. 2, *Vospriyatie Angliiskoi Literatury v Rossii*, 1990, s. 19. fn. 50.
11. *Primechaniya*., 1731, ch. 1, 4 genv., s. 2 in Levin, “O Pervom Upominanii...,” p. 19, fn. 51.
12. *Ibid.*, p. 19.
13. Levin, *art. cit.*, 1965 ; Repr. 1990. s. 255.
14. Budgell contributed 31 papers to the *Spectator*, and took part in writing the *Tatler* and he also contributed to the *Guardians*, In the meantime Addison became Principal Secretary of State in England. Thanks to good offices of Addison Budgell acquired the post of Accountant and Comptroller-General in Ireland (1717), but owing to his lampoon (in 1718) directed against the Duke of Bolton and his secretary, E. Webster, he lost his position. He was involved in the South Sea Bubble, losing 20,000 pounds and eventually he drowned himself in the Thames. (s. v. “Budgell,” *Everymans Encyclopedia*, 1957; rev. 1967)



A Russian writer-translator of the article gave counsel to readers as to the ways and means of overcoming the distraction.

“One must give thought to all things that are worthy watching and listening; to important subjects as well as to trifle matters, since one can draw morals from all these things.”

In order to corroborate his case, the writer incidentally affirmed, and the passage in which two of Shakespearean tragedies appeared for the first time in Russia runs:

“... and I could watch a doll’s show or an opera (that is trifle matters in his idea) with as much attention as I would watch a superb comedies (i. e. dramas) of *Hamlet* and *Othello*.” (15)

Judging from the number of the issue in question, it seems that the source for this article was not the original *Spectator*, but of the French or German version of the *Spectator*, because the original article had appeared under the number 77 issue of the *Spectator*. (16)

Collation of the original passage of the *Spectator* with the Russian passage of the *Zritel* (translated *Spectator*) showed that the source for the translated article of the Russian *Zritel* was the corresponding article of *Der Spectateur*, the German version of the *Spectator*. (17)

The corresponding English passage in the original *Spectator* follows: “... and, <1> can make a shift to command my attention at a *Puppet-Show* or an *Opera*, as well as at *Hamlet* or *Othello*.” (The *Spectator*. 2nd ed. London, 1713, vol. 1, p. 299.)

The French version of the *Spectator* has it: “et je puis être attentif au Jeu de Marionettes ou à Opéra, aussi bien qu’à la représentation de *Hamlet* ou d’ *Othello*. (*Le Spectateur, ou le Socrate moderne* ... Amsterdam, 1716, t. 1, p. 397)

The German *Spectateur* runs; “...und ich kann in einem *Marionetten-Spiel* oder einer *Opera* so aufmerksam sehen, as in der *Comoedie* von *Hamlet* oder *Othello*.” (*Der Spectateur, oder Vernünfftige Betrachtungen*, Frankfurt; Leipzig, 1719, Th. 1, s. 424.) (18)

15. Levin, *art. cit.*, 1990, s. 255..

16. Levin, *Ibid.*, 1990, s. 255.

17. *loc. cit.*

18. Levin, *art. cit.*, Repr. 1990, s. 255. fn. 8.

*Der Spectateur* stemmed from the German version of the French *le Spectateur*, although a writer-translator of the German version of the *Spectator* asserted in 'the preface' of *Der Spectateur* that he had translated the articles from the original *Spectator*. (19)

However his assertion was not tenable, on a basis of closer scrutiny of selection and numeration of the articles, of textual collation, and of the title itself (*Spectateur*, not *Spectator*) and finally of Addison and Steele's reproduced portraits in the first issue of *Der Spectateur*.

All these evidences shows that the source of *Der Spectateur* was not the original *Spectator*, but of *le Spectateur*, the French version of the *Spectator*. (20)

*Der Spectateur* began to be published from 1719 in Frankfurt and Leipzig with a title of *〈Der Spectateur, oder vernünfftige Betrachtungen über die verderbten Sitten der heutigen Welt〉*.

Before 1719 German readers were able to read translated or transliterated articles from the *Spectator* and the *Tatler* in the first German moral journal entitled *Der Vernünfftler*, which had started its publication in Humburg in 1713 (21), and the journal was prefaced with a dedicatory homage to the English original: "ein deutscher Auszug aus den engländischen Moral-Schriften des *Tatler* und *Spectator*." (22)

The German *Der Spectateur* had enjoyed popularity and patronage of

19. The full title of the French Version of the *Spectator* is "*Le Spectateur, ou le Socrate moderne, où l'on voit un portrait naïf des moeurs de ce siècle*, and that of the German *Spectator* is "*Der Spectateur, oder vernünfftige Betrachtungen über die verderbten Sitten der heutigen Welt*" (Levin, *art. cit.*, Repr. 1990, s. 254.)
20. Yu. D. Levin, "Prosvetitel'skaya Zhurnalistika v Russkoi Literature XVIII Veka," in his book of collected articles, *Vospriyatie Angliiskoi Literatury v Rosii*, 1990, s. 19. fn. 50.  
For further detail on *Der Spectateur* cf. M. Blassneck, *Frankreich als Vermittler englisch-deutscher Einflüsse im 17 und 18 Jahrhunderts*. Leipzig, 1934, s. 57-67. (in Levin, *art. cit.*, 1990, s. 13, fn. 26.)
21. cf.K. Jacoby, "Die ersten moralischen Wochenschriften Humburgs am Anfange des achtzehnten Jahrhunderts," *Wilhelm-Gymnasium zu Hamburg*, 7, *Jhahresbericht, Schuljahr 1887-1888*. Hamburg, S. a. S. 6-22. (Quoted by Levin, *art. cit.*, 1990, s. 13, fn. 26)
22. Aleksei Veselovskii, *Zapadnoe Bliyanie v Novoi Russkoi Literature : -Istoriko-sravnitelinye Ocherki-*, 1896, 2nd ed., s. 104.

readers up to 1739, when it was replaced by a new complete translation, which Luise Adelgunde Gottsched (1713-1762), wife of Johann Christoph Gottsched (1700-1766), and his collaborators, had made from the original *Spectator*, and it was entitled *Der Zuschauer*. (23)

The *Spectator* had become so popular in West Europe that in the 18th century its complete set was reprinted 54 times, and its copy was sought after in Germany, France, Holland, Italy and Poland. (24)

The earliest translation of the *Spectator* was the French version with the title of *Le Spectateur, ou le Socrate moderne, ou l'on voit un portrait naïf des mœurs de ce siècle.*, and its publication started in 1714 in Holland, where a large number of emigrés-Calvinists had lived. (25)

With the passage of time in 1714 *Le Spectateur* reached its 8th volume, which included 551 translated essays out of 535 original ones written by Addison and Steele for the *Spectator*.

This eight-volumed set of translated articles from the *Spectator* was augmented by ten essays from Nr. 636-698 of its continuation, which William Bond had published in 1715. (26)

This eight volumed set of *Le Spectateur* the French version of the *Spectator*, sold like a wildfire, and it was reprinted many times through 18th century in Holland, France, Germany and in Switzerland. (27)

Therefore two titles of Shakespearean tragedies *Hamlet* and *Othello*

23. E. E. Miller, "Der Zuschauer, 1739-1743," *Modern Language Notes*, 1931, Jan. vol. 46, Nr. 1, pp. 35-38. (Quoted by Levin, *art. cit.*, 1990, s. 13, fn. 27.)

24. cf. A. G. Inger, "Iz Istoriii Angliiskoi Zhurnaristiki XVIII Veka (50-e gody)," *Uchen. Zap. Titinsk. Ped. In-ta.*, 1963, 'Obschestv. i Gumanit. Nauki,' Vyp., 9, ss. 129-153. (Quoted by Levin, *art. cit.*, 1990, s.12, fn. 22)

cf. M. Kawczyński, *Studeien zur literaturgeschichte des XVIII Jahrhunderts : Moralische Schriften*, Leipzig, 1880, ss. 9-43. (Quoted by Levin, *art. cit.*, 1990, s. 12, fn. 22.)

25. cf. L. Reynaud, *Histoire générale de l'influence française en Allemagne*, Paris, 1914, p. 409. (Quoted by Levin, *art. cit.*, 1990, s. 12, fn. 24)

26. cf. J Crossley., "Volume Ninth of the *Spectator*," *Notes and Queries*, 1852, Oct. 23, Ser. 1, vol. 6, Nr. 156, pp. 381-382. (Levin, *art. cit.*, s.12, fn.25)

W. Graham, *The Beginnings of English Literary Periodicals : A Study of Periodical Literature. 1665-1715*. New York, 1962, p. 73. (in Levin, *art. cit.*, 1990, s. 12 & s. 12, fn. 24.)

27. Levin, *art. cit.*, 1990, s. 12.

made it first appearance in the Russian publication through a meandering way of three-staged transferences in translation: from the original *Spectator*, to the French *Le Spectateur*, and then on to the German *Der Spectateur*. Presently *Hamlet* and *Othello* made their debut for the first time in Russian Letters.

However the anonymous writer-translator of the article had no idea of what the passage was about. On top of that the German passage: “*Comoedie von Hamlet oder Othello*,” which had made the source for the Russian *Zritel*, allows two alternative interpretations.

One is “comedies on *Hamlet* or *Othello*,” another is “*Hamlet*’s or *Othello*’s comedies,” that is, “comedies written by *Hamlet* or *Othello*.”

The Russian writer-translator took to the second interpretation, and surmised that *Hamlet* and *Othello* were the authors of “comedies,” and, for that matter, Latin authors.

That the writer-translator for the *Zritel* took *Hamlet* and *Othello* for Latin writers is conjectured from a declensional form he had given to the word *Othello*.

In the German, as well as in the English and also in the French passage *Othello* is indeclinable and invariably written as “*Othello*.”

However the writer of the Russian passage took *Othello* for a Latin proper noun name in the nominative case, which ends with <-o> in the languages of West Europe, and ends with <-on> in the Russian language.

The Russian form of “*Otelon*” therefore corresponds to the base form of a Latin noun. (28)

For instance in the Russian language “*Cicero*” is < Цицедон >, and the Russian “*Cato*” is “Катон”.

So it follows that the Russian noun for “*Othello*” appeared as < Отелон >, and the corresponding adjectival form in the nominative case for “*Othello*” was < Отелоновы >. (29)

The Russian writer-translator of the article for the *Zritel* understandably conjectured that the passage of “*Comoedia von Hamlet oder*

28. Levin, *art. cit.*, 1990, s. 255.

29. Levin, *art. cit.*, 1990, s. 256.

*Othello*” had meant “Hamlet’s or Othello’s comedies (i. e. dramas). He believed that the passage had referred to works of a drama written by a Latin dramaturges, Hamlet and Othello. That is why he wrote “superb Hamlet’s and Othello’s comedies.” (30)

In point of fact however the above triply transported passage from the *Spectator* appeared two times in other publications.

One was part of the passage of the *Comments* in *Primechaniya o Raznykh Materiialakh* (The *Comments on Sundry Matters*) [1776, Febr., s. 3-10]

Another passage in question had appeared two years before that in the translated essay entitled “On Distraction of Thought : Translation from the English *Spectator*. (leaf. 77 *Ezhemes. Soch. i Izv. o Uchen. Derakh*. [(*Monthly Reports and News of Scholarly Matters*) (1764, March, pp. 256-261)]

In spite of explicit reference to the original *Spectator* collation of the Russian and the English original passage shows that the source was not the corresponding German passage which I have quoted above. That is, in this connection it is interesting to note that both of the two Russian passages had done with “Hamlet’s or Othello’s comedies” and stopped short in the middle of the passage: “Now I can pay attention to a doll’s show as well as to an opera.”

One can surmise that the writer of the passage in his turn had had no idea of what *Hamlet* or *Othello* was about, and that He had simply done away with two great names of Shakesperean tragic characters.

In the above earlier quoted German version of the *Spectator* of 1719, from which the Russian passage in question had been taken, the passage ran its natural course to its end.

(“... und, ich kann in einem *Marionetten-Spiel* oder einer *Opera* so aufmerksam sehen, als in der *Comoedie von Hamlet* oder *Othello*”). (31)

The Russian writer-translator of the article for the *Comments of the St. Petersburg News* [1731 (Nr. 78)] aptly construed the passage of

30. *loc. cit.*

31. Levin, *art. cit.*, 1990, p.255, fn. 8.

“Preizryadnye Gamletovy i Otelonovy komedii” as “Hamlet’s and Othello’s superb dramas,” and surmised that the passage had referred to excellent works of dramas written by two of Latin dramatuges, Hamlet and Othello.

*Der Spectateur* of 1739, a sequel to the 1719 editon, was entitled *der Zuschauer*. (32)

### 3. Steele, Addison, *The Tatler* and *The Spectator*

Richard Steele (1672—1729) started to publish the *Tatler* April 12 in 1709, and it appereared thrice weekly until it ended on January 2 in 1711.

Joseph Addison (1672-1719) had joined the *Tatler* in 1710 in the next year of its publication, and began to contribute to it with the eighteenth number. (33)

Addison had been Steele’s classmate and close friend at the Charterhouse school.

Hardly had the *Tatler* expired in January 2 in 1711 than the *Spectator* came to birth in March 1st in the same year appearing as a daily, and lasted until December 6th in 1712. (34)

The *Spectator* was published six times weekly until December 1712 (555 numbers), and it was revived in 1714. Then Addison singly published it thrice weekly for a further 80th number. It was more famous than its forerunner, and its principal author Addison made a greater, though not more than attractive, literary figure than Steele. (35)

The *Tatler* and the *Spectator* showed few signs of normal interest in news and indeed they tried on the whole to avoid it.

The *Tatler*’s aims were entertainment and improvement, which were strikingly furthered by its author’s ability to place their ideas in concret situations to discuss ethical, political, or commercial subjects in realistic

32. cf. *Der Zuschauer* : Aus dem Englischen Üdersetzt. 2te Aufl., Leipzig, 1750, Th. I, s. 381. (Quoted in Levin, *art. cit.*, 1990, s. 256. fn. 10.)

33. A. R. Humphrey, *Steele, Addison and Their Periodical Essays*, 1959, p. 17.

34. s. v. “Spectator,” *The New Columbia Encyclopedia*, 1975.

35. A. R. Humphrey, *op. cit.*, 1959

or allegorical stories and in living characterization. (36)

The *Spectator*, being a sequel to the *Tatler*, lacked a touch of the *Tatler*'s exhilarating freshness, but instead of a sheaf of short essays with which the *Tatler* had begun, it consisted generally of single essay which allows some length of presentation. The social portraits, good-humoured raillery, and moral improvement which the *Tatler* had evolved were the *Spectator*'s aims too; it took its stand on a firm idea of what human nature needed. Addison observed in No. 10 in the *Spectator*.

"I shall leave it to my Reader's consideration, whether it is not much better to be let into the knowledge of one self than hear what passes in Muscovy or Poland; and to amuse ourselves with such writings as tend to the wearing out of ignorance, passion and prejudice, than such as naturally conduce to inflame hatreds, and make enmities irreconcilable." (37)

Whereas the *Tatler* had included some foreign news, the *Spectator* concerns itself through out with the social scene and with moral and intellectual themes. "The knowledge of one's self," in Addison's idea, "is that of the best self;" however it does not include self-centredness of interest or specialisation. (38)

Addison strived to achieve in the *Spectator* in essay-style what were to be the measures of man in society—"Fineness of and a Delicateness of Thought, the Easiness of a Gentleman, the Exactness of a Scholar, and the Good Sense of a Man of Business." (39)

Although they differed greatly in temperament, their aims and tastes were in the main united. They were Whig partisans, and sympathetic with moral attitudes of the rapidly growing middle class.

Although Steele's prose lacks the polished grace of Addison's, his writing reflects his charm, spontaneity, wit, and imagination. (39)

Addison had continued to write succesively for the *Spectator* (1711

36. *Ibid.*, p. 17.

37. Humphrey, *op. cit.*, p. 28.

38. *Ibid.*, p. 29.

39. s. v. "Steele," *The New Columbia Encyclopedia*, 1975.



-12), the *Guardian* (1713), and for the renewed *Spectator*. Presently he gradually achieved his most enduring fame as an essayist. (40)

Addison had already started to write for the *Tatler* the comments on plays of Shakespeare and on passages of Milton; on the subjects like 'the sublime' (No. 43) and 'the expression of grief in tragedy' (No. 47). (41)

Since 1731, when the ambiguous mention of Hamlet and Othello first appeared in the *Comments of St. Petersburg News*, (Nr. 78, p. 318.) not infrequently translations of articles from Steele and Addison's *Spectator* began to be brought out in the *Zritel'*, the Russian version of the *Spectator*.

The original *Spectator* had just started its publication when the English people's interest in drama had been getting into the full swing, and Shakespeare and his work often came to be mentioned or referred to in the variety of passages in the *Spectator*. (42)

#### 4. The First Appearance of Shakespeare in Russia -Sumarokov's *Epistle* and *Hamlet*-

The mention of Shakespeare was first made in 1748 in Russian Letters by Alexander Petrovich Sumarokov (1718-1777), the first professional Russian poet and dramatist, in the second *Epistle on Poetry* (1747), which together with his first *Epistle on Russian Language* (1747) was made his *Two Epistles* (1748). (43)

In the chapter for "stikhotvorstve" in the *Two Epistles* *Epistle* Sumar-

40. s. v. "Addison," *The New Columbia Encyclopedia*, 1975.

41. Humphrey, *op. cit.*, p. 19.

42. cf. O. Wendt O., *Steeles literarische Kritik über Shakespeare im <Tatler> und <Spectator>*. Rostock, 1901 ; 2. Child M., "Mr. Spectator and Shakespeare," *Library*, 2nd ser. 1905, vol. 6, p. 360-379. 3. V. F. Lazurskii, *Satiriko-nravouchitel'nye Zhurnaly Stilya i Addisona*. Odessa, 1916, t. 2, s. 114-116. (Levin, *art. cit.*, 1990, s. 254)

43. *Dve Epistoly Aleksandra Sumarokova : v Pervoi Predlagaetsya o Russkom Yazyke, a vo Vtoroi o Stikhotvorstve*. (*Two Epistles of Aleksander Sumarokov : In the First was Proposed on Russian Language and in the Second on Writing Poetry*. Spb., Pech. Pri. Imp. Akad. Nauk, 1748, s. 9.; cf. also *Svodnyi Katalog, Russkoi Knigi Grazhdanskoi Pechati XVIII Veka ; 1725-1800.*, Tom III, R-Ya, 1966, s. 184, Nr. 6953)

okov enumerates immortal poets of the past and present, who now dwell on the Parnassian Mount of Helicon.

Sumarokov enumerates great writers and poets living and dead in a laudatory temper.

"Let us climb Helicon and gaze on the authors who are truly worthy of fame. There Homer reigns, Sappho is there, Theocritus, Aeschylus, Anacreon, Sophocles and Euripides, Menander, Aristophanes and raptured Pindar, sweet Ovid, incomparable Virgil, Terence, Persius, Plautus, Horace, Juvenal, Lucretius and Lucan, Tibullus, Propertius, Gallus, Malherbe, Rousseau, Quinault, the famed choir of the French; *Milton, and Shakespeare, though unenlightened*; Tasso was there and Ariosto, Camoëns, and Lope de Vega; Vondel and Gunther are there, and witty Pope. Let us follow such great writers as these." (italics mine) (44)

The qualifying epithet, "unenlightened" implies that Shakespeare was ignorant of the classical rules of five-foot versification of poetry, and of the rule of three unities in the writing of drama.

Sumarokov considered it absolutely obligatory for poets and dramatists to abide by these rules of drama and of unities. (45)

For instance Voltaire (François-Marie Arouet, (1694-1778) at about 1770 in his later years of life when a friend had told him of the production of tragedy in prose, replied, "The world is going to end. Antichrist has come." (46)

And in his prime year of life in 1730 when he had just returned from his exile sojourn in England from 1725 to 1729 he vigorously held his own against La Motte's demand for use of prose for tragedy.

Voltaire declared : all the rules save these (i. e. the unities) are 'a little arbitrary' and ought to admit of exceptions, as in Greek tragedy; but the

44. D. M. Lang, "Boileau and Sumarokov -The Manifesto of Russian Classicism -*Modern Language Review*, vol. 43 (1948), p. 501.
45. Shoichi Okabe, "Shakespeare in Russia -Sumarokov's *Hamlet* and After," *Trans.* (Kanazawa Univ. Humanities), Nr. 4 (1983), p. 100. & Yu. D. Levin, "Shakespeare and Russian Literature : Nineteenth-Century Attitudes," *Oxford Slavonic Papers*, 1986, p. 119.
46. C. M. Hains, *Shakespeare in France : Criticism ; Voltaire to Victor Hugo*, 1925, p. 8. (169 pp.)

unities are 'the fundamental laws of the theatre', and are deduced from Reason, 'which must triumph at last.' (47)

Suumarokov appended a "Commentary" to the writers and poets whose names he had cited in his second *Epistle on Poetry*. (47)

In the "Commentary" Sumarokov wrote of Shakespeare, "Shakespeare, English writer of tragedy and comedy; there is much of poor stuff and much more of good stuff. Died on the 23rd of April in 1616 aged 53." (48)

Source from which Sumarokov had imbibed much of his knowledge and opinions about Shakespeare is a moot problem with which Sumarokov's contemporaries as well as modern specialists had disagreed.

Voltaire had seen several of Shakesperean plays during his exile years in England from 1725 to 1729, and soon after his return he had penned a group of writings which, considered as a whole, place before us his outlook on Shakespeare and on the drama at that time. These are the prefaces to the plays on the *Brutus* (1730) and the *Oedipus* (1718, 2nd edition), the *Lettres philosophiques* (1734), and the *Essay upon Epick Poetry* (1727). (49)

Severe criticism of Shakespeare in his "Dix-huitieme lettre," "Sur la Tragédie" in the *Lettres Philosophique*. (1734) opens with a discourse on the English tragedy that follows:

"Shakespeare, qui passait pour le Corneille des Anglais, [ *Vulg.*: Shakespeare, que les Anglais prennent pour un Sophocle (50)] fleurissait à peu près dans le temps de Lope de Véga. Il créa le théâtre. Il avait un génie plein de force et de fécondité, de naturel et de sublime, sans la moindre étincelle le bon goût et sans la moindre connaissance des règles." (51)

47. *Ibid.*, p. 9.

48. "Primechaniya na Upotrebennye v Sikh Epistolakh Stikhotvortsëv Imena." (The Comments on the Names of Writers and Poets in the *Epistle*) in *Sobr. Sochn. Sumarokova*, T, I (1748), s. 337.

49. Hains, *op. cit.* (1925), p. 8.

50. Raymond Naves (ed.), "Notes" in *Voltaire, Lettres philosophiques*, Paris, Garnier Frères, 1964, p. 238.

51. *Ibid.*, p. 104.

Shakespeare who passes for an English Corneille (Vulgate edition: Shakespeare, whom the English takes for Sophocles) flourished a little in the days of Lope de Vega. [Shakespeare was the creator of the English theatre. His genius was at once strong and abundant, natural and sublime, but without the smallest spark of taste and void of the remotest knowledge of the rules.] (translation in the bracket is Hains) (52)

Alekseev (M.P. 1896-1981), caliph of Anglo-Russian literary relations, asserts that Source of Sumarokov's knowledge of Shakespeare was not Voltaire's critical remark in his *Lettres Philosophiques*, on which I have above elaborated.

Alekseev contends that voltaire could not have known the date of Shapesepeare's death and of his age at his death, because Voltaire had vaguely remarked in passing in the quoted passage that "Shakespeare had worked nearly Hains, *op. cit.*, in the time of Lope de Vega." (53)

Incidentally Lope de Vega (Carpio Felix, 1562-1635) was known and admired by men who had never heard of Shakespeare, and he kept the length of his plays relatively short and consciously ignored the classical unities. (54)

For Sumarokov's source of Shakespeare, on Alekseev's conjecture, must have been something of a biographical nature, and he proposed *Jöcher's Compendiöses Gelehrten Lexicon* (1st edition, 1733), because in it there is a passage that follows:

"Shakespeare, English dramatist, born in Stratford in 1564, was raised in poverty, did not understand Latin, but attained poetical height. (brachte er aber in der Poesie sehr hoch). He was merry in nature, but could be serious. He excels in tragedy...He died in Stratford in April 23, 1616, aged 53." (55)

One could surmise that Jöcher took the date of birth and death of

52. C. M. Haines, *Shakespeare in France : Criticism ; Voltaire to Victor Hugo*, 1925, p. 11. (169 pp.)

53. M. V. Alekseev, *Shespir i Russkaya kul'tura*, 1965, p. 20.

54. nearly Hains, *op. cit.*, p. 4. and cf. s. v. "Lope de Vega," *Columbia Encyclopedia* 1975.

55. Hans Woffheim, *Die Entdeckung Shakespeares : Deutschce Zeugnisse des 18 Jahrhunderts*, Hamburg, 1959, s. 91, (Quoted in Alekseev, *op. cit.*, 1965, s. 20.)

Shakespeare from the tomb inscription in Stratford, since it was some ten years after the publication of Jöcher's *Lexicon* that biographical knowledge of Shakespeare began to appear in the French biographical and encyclopedic dictionaries.

Jöcher's *Lexicon* in its turn imbibed Shakespeare's biographical details from the first biography of Shakespeare, which Nicholas Row (1674-1718) had authored as a prefatory chapter for the seven-volumed edition of Shakespeare's work published in London in 1709. (56)

When Sumarokov had denigrated Shakespeare as "unenlightened", he only parroted a currently prevalent appraisal of Shakespeare in the Continent, and had no intention of emphasizing Shakespeare's negligence of the doctrine of unities. (57)

The idea of three unities, which had been much acclaimed by seventeenth-and eighteenth-century neo-classical critics in France, is nothing less than the three principles of Aristotelian' dramatic theory. It asserts that a play should consists of one main action, without diversification or subplot, occurring at one time (not longer than the play takes to perform) and in one place.

However Aristotle (384-322 B.C.) mentioned in fact only one and half of the unities. He insists on the Unity of Action, and comparing tragedy with epic, made a passing remark that tragedy (but not the early tragedy) ' tries as far as possible to confine itself to twenty-four hours or thereabouts.'

About the Unity of Place he says nothing, and several extant Greek plays disregard it, which was convenient and proper to move the chorus from one (dramatic) place to another. (58)

Furthermore Sumarokov was also indebted for his ambivalent appraisal of Shakespeare in the "Commentary" of his second *Epistle* ("there is much of poor stuff and much more of good stuff") to "Discours sur le Théâtre Anglois", which P.A. de La place (1707-1798) had appended as a

56. Alekseev, *op. cit.*, 1988 p. 21.

57. *Ibid.*, p. 22.

58. s. v. "Aristotle," in *The Penguin Dictionary of the Theatre* (1966 ; 1968), also s. v. "Aristotle," in *the Oxford Companion to the Theatre* (1952)

preface to his *Le Théâtre anglois* (t. I. Londres, 1745;) (1707-1798). (59)

In the second volume of this *Théâtre anglois* prose translations of *Richard III*, *Hamlet* and *Macbeth* were included. (60)

The work of Pierre de La Place is a landmark in the history of Shakespeare in France, for though he cannot be said to have translated Shakespeare, it was in effect the first attempt to bring his works to the knowledge of Frenchmen. In eight volumes published between 1746 and 1749, twenty-three English plays were treated; of these ten were by Shakespeare, one by Beaumont and Fletcher, and the remainder were Restoration plays. The only comedy in the list was the *Merry Wives of the Windsor*; the other Shakespearrean plays were *Hamlet*, *Othello*, *Macbeth*, *Julius Caesar*, *Antony and Cleopatra*, *Timon of Athens*, *Cymbeline*, *Henry VI, Part III*, and *Richard III*. (61)

The predominance of tragedy is very marked, and the complete silence in French critics of the time about *King Lear* is sufficiently explained by the absence of the play from La Place's work. (62)

La Place originally devoted only two volumes to Shakespeare, and these were presently supplemented by two further volumes. Of most of the plays in his review he gave only a synopsis, interpolated with full translations of the more important scenes.

The preface in which La Place presented English drama to the French public was distinctly heterodox, as in the circumstances it was bound to be. His main plea, with which he met all objections, was based on Shakespeare's continued popularity in his own country. Even if Frenchmen disliked and despised Shakespeare, it would be of interest to them to know something of an author who was always able, at any rate, to arouse strong interest. (63)

59. Alekseev, *op. cit.*, 1965, s. 22.

60. "Histoire de l'influence de Shakespeare sur le théâtre français," Lacroix, s. 116. Quoted in V. Lebedev, "Znakomstvo s Shekspirom v Rossii do 1812 Goda," [(Acquaintance with Shakespeare in Russia up to 1912) in *Russkii Vestnik*, 1875 (*Dekabr*'), s. 757. fn. 1.

61. Haines, *op. cit.*, 1925, p. 21.

62. *Ibid.*, p. 36.

63. *Ibid.* p. 21.

Sumarokov, who had had little command of English, borrowed the idea and execution of *Hamlet* from La Place's prose translation of *Hamlet*, and he wrote his *Hamlet* (1748, St Petersburg), the tragedy of five act play, in Alexandrine verse in accordance with Aristotle's precept that tragedy should have five acts. (64) He had written it in imitation of Racine (1639-99), who was also an Alexandrine versifier when he had written his immortal *Phèdre* (1677), a superb stately tragedy. (65)

In 1750 in the city of St. Petersburg Sumorokov's *Hamlet* was performed in the court theater by a gang of military cadets.

This *Hamlet* of Sumarokov's, although following the *Khorëv*, had no reference even in passing to Shakespeare and to the original *Hamlet* in the title as well as in the body of the text.

"Sumarokov's *Hamlet*" is the first unequivocal mention of the title and protagonist of the Shakespearean tragedy.

Trediakovskii (V.K. 1703-69) levelled a depreciatory criticism against Sumarokov's *Hamlet*; "*Khorëv* was written in complete obeisance to a French tragedy, and *Hamlet*, as some connoisseurs affirmed, was translated in prose from English Shakespeare, and then our honorable author made a versified *Hamlet* from it." (66) "Take a look at his work," raved Trediakovskii, "there are none of his own in the author's work.... His caustic comedy is not his, but Holbergov's, and *Hamlet* is Shakespeare's." (67)

Severely scathed by this criticism of Trediakovskii's Sumarokov snapped at Trediakovskii: "My *Hamlet*," he said, "was translated from a French prose of the English Shakespeare. Here he blunders, because my *Hamlet*, excepting a monologue at the end of Act 3 and Claudius's kneeling on his knees, is not at all like Shakespeare's tragedy." (68)

64. Haines, *op. cit.*, 1925, p. 17.

65. *Ibid.*, p. 18.

66. A. Kunik, *Sbornik Materialov dlya Istorii Imp. Akademii Nauk v XVIII V.*, ch. II. Spb., 1865, s. 441. Quoted by Alekseev, *op. cit.*, 1965, s. 22.

67. *Ibid.*, p. 484-485. Quoted by Alekseev, *ibid.*, s. 22.

68. A. Sumarokov, *Pornoe Sobranie Vsekh Sochinenii v Stikhax i Proze*, ch. X, M. 1781, s. 117. Quoted by Alekseev, *op. cit.*, 1965, p. 15.



In spite of bizzare idea and excution of the first *Hamlet* in Russia, "Sumarokov's *Hamlet* is by no means the vaulgar pastiche which his detractors represent it to be; ; it was the best independent treatment of the subject which a dramatist could hope to make acceptable to Russian audience in the middle of the eighteenth century." (69)

## 5. The First Russian Translation of *Julius Caesar*

### - Nikolai Karamzin on Shakespear -

#### 5.1. Karamzin (N, M. 1766-1826)- The Man Made for Shakespeare-

Nikolai Mikhailovič Karamzin was born in December 1st in 1766, in the estate of his father far away from Simbirsk. He spent his childhood on the shore of the Volga. He was a precocious boy, and early in his life he made the most of his father's private library and learned to read.

His family doctor was a German, who had taught German language to young Karamzin.

When he came to the age of fourteen he was sent up to Moscow, and was interned (1777-1781) in the priviate boarding school of Professor Johann Shaden of Moscow University, where he had taught more than 40 years.

Shaden was a doctor of philosophy of Tübingen, and in his youth he had imbibed a philosophy of Leibniz, and was an admirer of Christian Fürchtegott Gellert (1715-69), who had taught the subjects of humanities to Radischchëv (A. N. 1749-1802) (70) in the university of Leipzig.

(1) Radischchëv exposed the injustice of serfdom of the Imperial Russia in his *Journey from St. Petersburg to Moscow* (1790), which enraged

69. Dy. M. Lang, "Sumarokov's 'Hamlet' : A Misjudged Russian Tragedy of the Eighteenth Century," *Modern Language Review*, vol. 43 (1948), p. 72.

70. Evgenii Osetrov, "Karamzin i Ege Shkola, Dmitriev," (1729-96) *Tri Zizni Karamzina* (Three lives of Karamzin), 1981., pp. 6-50.

in D. D. Blagoi, *Istoriya Russkoi Literatury XVIII Veka*, 1945. pp. 382-418.  
 "Nikolai Karamzin- Pisatel', Kritik, Istorik-" in H. M. Karamzin, *Sochineniya v Dvukh Tomakh* : Tom Pervyi: *Autobiografiya, Pis'ma Russkogo Puteshestvennika, Povesti*. M.-L. : Khudozhestvennaya Literatura, 1984 : 5-50.

Catherine the Great (1729-96) and earned him the death sentence. This was commuted to the ten years's exile in Siberia, where he continued his literary activity.

Following the death of Catherine the Great, Radischchëv was permitted to return, and in 1801 served on the commission for codifying the laws.

He committed suicide in 1802 despairing that he had been unable to alleviate the lot of serf. (71).

Shaden's method of education was based on a system of a German university. He read philosophy; taught Latin and Greek; conducted courses in rhetorics, poetics and methodology. He was a connoisseur of Chaldean sacrament and even of chiromancy.

The youngsters in Shaden's school were allowed to attend even the courses in the University, In the school German was used, and Shaden made use of Latin for his lectures. Shaden had exerted an inestimable influence on young Karamzin.

The day was for the honor for French encyclopedists, with whom Catherine the Great (1729-96) had for some time been in correspondence styling herself 'enlightened Monarch" of the West Europe. Her correspondents were Diderot (1713-84), d'Alembert (Jean Le Rond, 1717-83), Holbach (Paul Henri Dietrich, 1723-89), and Friedrich Grimm (Melchior, 1723-1807).

Toward the end of his school years Karamzin attended courses of the University, of which he was to cherish sweet memory all his life. His school life was characteristic of assiduous self-education. He had read extensively, and attended a course in contemporary German, French and English literature.

Graduating from Shaden's School Karamzin went up to the city of St. Petersburg, where he got acquainted with his hometown friend, I. I. Dmitriev, senior by six years.

As was the custom with a child of the aristocracy he entered the military service for one of the best cavalry Guards. However he

71. s. v. "Radishchëv," in John Praxton, *Companion to Russian History*, 1984, 504 pp.

grew tired of the service. In the days of Shaden's School he had been enamoured with literature, and in the capital he had pursued his study of literature. In 1783 when he was seventeen years of age his first work in translation of the prose idyll of Swiss poet, Salomon Geßner's (1730-88) *Wooden Foot*, was published. It was a tiny book and excepting a longish biography of Geßner there was a spark of style, and then no more was recognized.

Karamzin had been interested in Geßner as early as in his days of Shaden's School, and he had looked up to Geßner as an Alpine Theocritus.

Death of father suddenly brought a turn to his life. On January 1st in 1784 he retired from the army with the rank of lieutenant, and never did he enter the military service again. From then onward he devoted himself to literary activities all through his life.

After having settled his things he went up to Moscow again, and there he got acquainted with I. P. Turgenev, Freemason, Director of Moscow University and translator, who was father of a Decembrist Turgenev (N. I. 1789-1871), and also father of Pushkin's intimate friend.

Ivan Turgenev took Karamzin up to venerable Novikov (N. I. 1744-1818), famed Russian publisher, who at about 1780 had published a number of journals, such as *Utrennii Svet* (1770-80), *Moskovskoe Edzemesyachnoe Izdanie* (1781), *Moskovskie Vedomosti* (1779-89), and *Pribavlenie k "Moskovskim Vedomostyam"* (1779-89).

However Novikov's main concern was publication of books of Russian literature, and of translations of foreign literature. His publication ranged from a treatise of philosophy, history, sociology books to books for household management, and books for various medical recipes and manuals.

Novikov entrusted Karamzin and Alexander Petrov to be editors for the *Detskoe Chtenie dlya Serdtsa i Razuma*, (1785) the first Russian journal catering for children. This is a journal where Karamzin for the first time worked out his literary style. At that time Karamzin had hardly gone over twenty years of age.

The *Detskoe Chtenie* (*Children's Reader*) declared at its start, "Among some of inconveniences for children's education one of the gravest in our country is children's illiteracy." And the editorial promised to publish "literary work, which would suit little children's standard of understanding, and also would make interesting and instructive reading."

At first such short readings appeared the *Children's Reader* that follow: "On the Sun," "On the Earth," "On Comets," "On Water," "On a Lion," and "On Elephants."

Gradually Karamzin took to translation of literature of the West Europe. At first he translated for the journal popular and sentimental novels of Madame Jeanlis (1746-1830).

The time was ripe in the West Europe for the flowering of Shakespeare cult, and Karamzin had picked up acquaintance of Jakob Lenz (1751-92) in Moscow. Lenz was one of a German poet of pre-romantic literary movement of the so-called *Sturm und Drang*, and he was a friend of young Goethe.

He had suffered a vicissitude of literary and worldly misfortunes, and finally he came up to Moscow and was for some time accepted to Novikov and his faction of freemason.

Jakob Lenz was such an enthusiastic admirer of Shakespeare that while in Germany he had already in 1774 translated Shakespeare into German.

Since Lenz had lived with Karamzin under the same roof of Novikov's boarding house, it is undoubtedly Lenz who had encouraged Karamzin to the translation of Shakespeare.

In 1787 Karamzin published a Russian translation of *Julius Caesar* of Shakespeare. It was prefaced with a remarkable treatise on Shakespeare. Karamzin's *Julius Caesar* (1787) became the first Russian translation of the original Shakespearean tragedy, *Julius Caesar*.

\* For the making of this chapter for "Karamzin - A Man Made for Shakespeare-" I have freely used the following material :

1. Evgenii Osetrov, *Tri Zizni Karamzina* (Three lives of Karam-

zin) 1981,. pp. 6-50.

2. "Karamzin i Ego Shkola, Dmitriev," in D. D. Blagoi, *Istoriya Russkoi Literatury VIII Veka*, 1945 pp. 382-418.

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## 5.2. "On Shakespeare and his tragedy *julius Ceasar*

*The whole passage of Karamzin's "Preface" to his translation of Julius Caesar follows. (translation mine)*

For the publication of this Shakespearean work I think it almost necessary to write a preface. Up to the present no work of this famous author's was translated into our language. Therefore no friends of mine, who had not read Shakespeare in other languages, could not have a sufficient idea of what he was like. Generally it can be said that we know very little about English literature. The reason for this, I think, is not in order here.

I will be satisfied if my readers' attention are attracted to what I am going to speak particulaly on Shakespeare and his work.

The author lived in England in the reign of Queen Elisabeth, and he was one of the three souls whom we are proud for centuries.

His work was of a work of drama, Time, that powerful exterminator of all that exists under the sun, has not yet up to now eclipsed the splendour and greatness of Shakespeare's work. Almost all England had agreed for the praise which was Shakespeare's. Ask the Englishmen who are versed in reading Shakespeare, "What is Shakespeare ? " Without a moment's hesitation he will avow, "Shakespeare is great ! Shakespeare suffer no imitation !" All the best English writers, living after Shakespeare, with great assiduity look thoroughly into the beauty of his work.

Milton, Young, Thomson and other famous writers made much of his thought, each on his own pluming himself with Shakespeare.

При изданіи сего Шекспировскаго творенія почитаю  
 почитъ за необходимость, писать Предисловіе.  
 До сего времени еще ни одно изъ сочиненій зна-  
 менитаго сего Авторъ не было переведено на  
 языкъ нашъ; следовательно и ни одинъ изъ соотчи-  
 кой моихъ, не читавшій Шекспира на другихъ  
 языкахъ, не могъ имѣть достаточнаго о немъ  
 понятія. Вообще сказать можно, что мы весьма  
 незнакомы съ Англическою Литтературою. Говорить  
 о причинахъ сего почитаю здѣсь не къ месту. Дово-  
 лень буду, еслили вниманіе Читателей моихъ  
 не отяготится и тѣмъ, что стану говорить  
 собственно о Шекспирѣ и его твореніяхъ.

Авторъ сей жилъ въ Англіи во времена Ко-  
 ролевы Елизаветы, и былъ одинъ изъ тѣхъ ве-  
 ликихъ духовъ, коими славится въѣмъ. Сочиненія  
 его суть сочиненія драматическія. Время, сей  
 могущественный историкъ всего того, что  
 подъ солнцемъ находится, не могло еще досла-  
 вить извѣстности и величія Шекспировыхъ тво-  
 реній. Вся почти Англія согласна въ хвалѣ припи-  
 сываемой Мужу сему. Пусть спросятъ упражня-  
 шееся въ чтеніи Англичанинъ: каковъ Шекспиръ? --  
 Безъ всякаго сомнѣнія будетъ онъ отвѣщать:  
 Шекспиръ великъ! Шекспиръ неподражаемъ! Въ  
 лучшіе Англическіе Писатели, послѣ Шекспира жи-  
 вшіе, съ великимъ тщаніемъ выжили въ красотѣ

его произведений. Милтонъ, Юнгъ, Томсонъ и прочіе прославленные творцы, пользовались многими его мыслями, различно ихъ украшая. Немногіе изъ Писателей столь глубоко проникли въ человеческое естество, какъ Шекспиръ; немногіе столь хорошо знали всѣ тайнѣшія чувства дружины, сокровеннѣшія его помышленія, отливки чистейшей каждой страсти, каждое таинство и каждое рожденіе жизни, какъ удивительный сей Живописецъ. Въ величавѣйшихъ картинахъ его непосредственно Натура подражаетъ; всѣ отбѣлки картинъ оны въ изумленіе приводятъ внимательнаго зрителя-читателя. Каждая степень людей, каждая возрастъ, каждая страсть, каждый характеръ оговоренъ у него съестественными силами природы. Для каждой мысли находитъ онъ образъ, для каждого ощущенія выраженіе, для каждого движенія души наилучшій оборотъ. Живописаніе его сильно, и краски его блестящислыны, когда хочетъ онъ лить сіяніе добродѣтели; кисть его весьма лютва, когда изображаетъ онъ горѣщае волненіе нѣжныхъ страстей; но самая же сія кисть величавую представляетъ, когда изображаетъ жестокое волнованіе души.

Но и сей великій Мужъ, подобно многимъ, не освобожденъ отъ ошибокъ упрямыхъ историковъ худшихъ критиковъ своихъ. Величавый Софистъ, Полтеръ, считая доброту, что Шекспиръ былъ весьма средоточенный дѣлатель, много силъ многихъ и великихъ недостатковъ. Оны оговорилъ: „Шекспиръ писатель не трагикъ, творенія его суть и трагедіи и комедіи вмѣстѣ, какъ толпа-командирско-пастушья флотъ безъ плана, безъ силъ въ сценахъ,



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сценахъ, безъ единствъ; непріятная смѣсь высокаго и низкаго, трогательнаго и смѣшнаго, кс-тинной и ложной остроты, забавнаго и безсмысленнаго; онѣ исполнены такихъ мыслей, которыя достойны мудреца, и притомъ такого вздора, которой только шута достоинъ; онѣ исполнены такихъ картинъ, которыя принесли бы честь самому Гомеру, и такихъ каррикатуръ, которыхъ бы и самъ Скарронъ устыдился. — Излишнимъ почитаю теперь опровергать пространно мнѣнія сія, уменьшеніе славы Шекспировой въ предметъ иллібія. Скажу только, что всѣ тѣ, которые старались унижить достоинства его, не могли противъ воли своей не сказать, что въ немъ много и превосходнаго. Человѣкъ самолюбивъ; онъ страшился хвалить другихъ людей, дабы, по мнѣнію его, самому ему не унижиться. Вольтеръ лучшимъ мѣстамъ въ трагедіяхъ своихъ обязанъ Шекспиру; но не взирая на сіе, сракивалъ его съ шуткомъ, и поставлялъ ниже Скаррона. Изъ сего бы можно было вывести весьма оскорбительное для памяти Вольтеровой слѣдствіе; но я удерживаюсь отъ сего, вспомя, что великіи сего нѣтъ уже въ мірѣ нашемъ.

Что Шекспиръ не держался правилъ театральныхъ, правда. Истинною причиною сему, думаю, было никакъ его воображеніе, не могшее покориться никакимъ предиксіамъ. Духъ его парилъ яко орелъ, и не могъ паренія своего измѣрять тѣмъ мѣрою, которою измѣряютъ полетъ свой воробей. Не хотѣлъ онъ соблюдать такъ называемыхъ единствъ, которыхъ нынѣшніе наши драматическіе Авторы такъ крѣпко придерживаются; не хотѣлъ онъ полагать тѣсныхъ предѣ-

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ловъ воображенію своему: онъ смотрѣлъ только на Натуру, не заботясь въпрочемъ ни о чемъ. Известно было ему, что мысль человеческая мгновенно можетъ перелетать отъ запада къ востоку, отъ конца области Могольской къ предѣламъ Англіи. Гений его, подобно Гению Натуры, обнималъ взоромъ своимъ и солнце и атомы. Съ равнымъ искусствомъ изображалъ онъ и Героя и шута, умнаго и безумца, Брута и бешмашика. Драммы его, подобно неизмѣримому театру Натуры, исполнены многообразія; все же въ нихъ составляетъ совершенное цѣлое, не требующее исправленія отъ нѣмныхъ театральныхъ Писателей.

Трагедія, мною переведенная, есть одно изъ превосходныхъ его твореній. Нѣкоторые недовольны тѣмъ, что Шекспиръ, назвавъ Трагедію сію Юліемъ Цезаремъ, послѣ смерти его продолжаетъ еще два Дѣйствія; но неудовольствіе сіе окажется ложнымъ, если бы съ основательностію будетъ все разсмотрѣно. Цезарь умерщвленъ въ началѣ третьяго Дѣйствія, но духъ его живъ еще; онъ одушевляетъ Октавія и Антонія, гонитъ убійцъ Цезаревыхъ, и послѣ всѣхъ ихъ погубляетъ. Умерщвленіе Цезаря есть содержаніе Трагедіи; на умерщвленіи семъ основаны всѣ Дѣйствія.

Характеры, въ сей Трагедіи изображенные, заслуживаютъ вниманія Читателей. Характеръ Брутова есть чачлущій. Французскіе Переводчики Шекспировыхъ твореній (\*) говорятъ объ  
ономъ

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(\*) SHAKESPEARE traduit de l'Anglois, dédié au Roi, Paris, 1776 T. I. ll. gr. 8.

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онъ такъ: „Брутъ есть самый рѣдкій, самый важный и самый занимательный моральный характеръ. Антоній сказалъ о Брутѣ: вотъ мужъ! а Шекспиръ, изображавшій его намъ, сказать не могъ: вотъ характеръ! ибо онъ есть действительно изъясняющій изъ всѣхъ характеровъ, когда либо въ драматическихъ сочиненіяхъ изображенныхъ.“

Что касается до перевода моего, то я наиболѣе старался перевести вѣрно, старался притомъ избѣжать и противныхъ нашему языку выраженій. Впрочемъ пусть разсуждаютъ о семъ могущіе разсуждать о семъ справедливо. Мысль Актера моего нигдѣ не переждала я, почитая сіе для Переводчика дозволеннымъ.

Еслили чтеніе перевода доставитъ Россійскимъ Любителямъ Литературы достаточное понятіе о Шекспирѣ; еслили оно принесетъ имъ удовольствіе: то Переводникъ будетъ награжденъ за трудъ его. Впрочемъ онъ приготовился и къ противоположному. Но одно же будетъ ли ему пріятнее другое? — Можетъ быть.

Октя'ря 15, 1786.

Few writers so deeply probe into the nature of man as Shakespeare. Few knew so well as that marvellous painter all the innermost depth of man, the most beautiful of his beliefs, sharpness of each passion, each temperament and all sorts of life.

All his grandiose pictures are directly imitative of Nature, All nuances of that picture surprise the most attentive observers. All stages of man, of each age, of each passion, and of each character, speak with Shakespeare in thier own words. For each thought Shakespeare finds an image, for each feeling he finds expresssion, for each movement of mind he finds the most fitting speech.

His painting is strong and his color is brilliant when he wants radiance of a benefactor; his brush is very flattering when he paints a momentary wave of tender feeling, but the same brush gigantically represents when it delineates fierce wave of mind.

But this great man, like many others, is not free from caustic criticism of some of his bad critics. Famous sophist, Voltaire, strived to show that Shakespeare was very resourceful author, full of many and great errors. Voltaire said, "Shakespeare wrote without rule, his work is tragedy and comedy mingled, or tragi-comic-lyrical shepherd farce without plan, without connection with scenes, without unities, with inappropriate mingling of high and now, moving and comical, truthful and false, sharpness, funny and meaningless.

Shakespearean work is performed for such thought as worthy of the stage, and then for such nonsense of which only a fool is worthy. Shakespeare's works were peformed with such pictures which Homer himself would be pround of and in such caricature, which even Skarron would be ashamed of."

It may be superflous to put to scrutiny the efforts which aim to minimize the glory of Shakespeare.

I will say only that all that strives to lessen the merit of Shakespeare cannot but speak in spite of himself that in shakespeare there is much superior. Man loves himself and praises other people in order that in his opinion he himself should not be made little of. Voltaire ows the best of his passage to Shakespeare, but in spite of it he

compares Shakespeare with a fool and put him below Skarron. From this may be deduced severe disparagement on the memory of Voltaire, but I will refrain from it, because Voltaire is now not in this world.

That Shakespeare did not abide by the rule of the theatre is true. The true cause for this, I think, is his fervid imagination, which was not based in any precedents. His mind soars, like an eagle, but one can not measure the flight of his sparrow. He does not want to abide by the so-called unities, which our contemporary dramatists so firmly keep. Shakespeare does not want to set tight bound on his imagination. He looks only on Nature, and does not bother about anything else. It is known to him that man's thought could fly in an instant from the West to the East, from the region of Mongols to the border of England.

His genius, like that of Nature, embraces the sun and the atom in his glance.

With equal art he portrayed a hero and a jester, a clever and a foolish, Brutus and cobbler. His dramas, like immeasurable theater of Nature, were full of much difference, and altogether they make up a complete whole, which do not need to be corrected by contemporary writers for the theater.

My translated tragedy is one of the best of his works. I am not satisfied with part of this tragedy in that Shakespeare called the play *Julius Caesar* even though the play continues for another two acts after the death of Caesar.

But this dissatisfaction is found mistaken if one looks over all the plays attentively. Caesar was killed at the beginning of the third acts, but his soul continues to live; his soul encourages Octavius and Anthony, and persecutes the murderer of Caesar, and after all this he dies. killing of Caesar was the contents of the tragedy. On Caesar's death is built all the acts.

Characters which are represented in this tragedy are worth readers' attention. Character of Brutus need most of all attention.

French translator of Shakespearean tragedy (72) said of Brutus.

"Brutus is the most rare, and the most important, and most remarkable moral character." Anthony said of Brutus, "Here is the Man," but Shakespeare representing Brutus to us could have said, "Here is a character !" since he is indeed the most splendid character of all the characters, which had been represented in the dramas of all ages.

Concerning my translation I did my best to translate correctly, and managed to have done with expressions which are not congenial to our language. Moreover those who can judge on the diction of this translation they can judge correctly.

I have not change a my author's thought, which I think is not allowed to a translator.

If reading of this translation gives a satisfactory idea of Shakespeare to Russian readers who love literature, then the translator's toil is amply rewarded.

By the way the translator is ready for an antagonist, but one is more congenial to him than the other ? It depends. October 15, 1786.

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